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C A T A L O G U E

OF THE

BRIDGEWATER AND ELLESMERE
COLLECTIONS

OF

P I C T U R E S

AT

BRIDGEWATER HOUSE, CLEVELAND SQUARE,

ST. JAMES'S, LONDON.

1897

Burl. Mag. Vol. VI. Mar. 1905.

Sir Charles Holmes reviews "The Bridgewater Gallery. 120 of
the most noted paintings... by L. Cust."

8= Lionel Cust's "The Bridgewater Gallery: 120 ... paintings
repro. from photographs ... descriptive & historical text ..." 1903
Solis. (sizes not always given)

Albion
1938

This Catalogue was revised and corrected by
S. Holme in 1897, under the personal
direction of Lord Ellesmere; again in 1900
after the restoration of the Pictures by Messrs.
Haines & Sons (which was done in S. Holme's
presence) and the careful examination of the
originals, &c. then made; and in
1907 on reprinting.

Some of the information in the Catalogue is
derived from the typewritten "Collectanea" on the
Pictures, Statuary and Drawings at Bridgewater
and Worsley Hall, compiled by S. Holme.



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1897

July 23rd, 1851.

“The impression is very prevalent, that the exhibition to the Public of the Bridgewater Collection of Pictures is compulsory, in virtue of some provision in the Will of the late Duke of Bridgewater. I do not know how this delusion originated, but I know that it is of long standing; and I have had of late so many intimations of its continued existence and prevalence, that I consider it necessary to give it a formal contradiction.

“The impression in question is in every respect totally unfounded. It is not enough to state that the Duke of Bridgewater’s Will contains no direction whatever to the legal effect supposed—no evidence, written or traditional, has ever reached me of any wish or intention on the part of my illustrious relative that the pictures collected by him should be exhibited to anybody.

“EGERTON ELLESMERE.”

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CATALOGUE

OF

PICTURES.

*Those marked thus * were added to the Collection by the EARLS OF ELLESMERE, and several have been removed.*

1 FRANCESCO MILLÉ. 1644 to 1680.

(FRANCOIS MILLET or MILE, sometimes called FRANCISQUE.)

A grand Landscape, adorned with temples and other buildings.

Engraved in the Stafford Gallery.

2 VALENTIN. 1600 to 1634.

(JEAN DE BOULLONGNE.)

A Musical Party.

From the Orleans Collection, and formerly in the Collection of M. de Nancré.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

3 ^{2. 12. 15 x} PALMA VECCHIO. 1480 to 1528.

A Riposo of the Holy Family.

^{x 38 x 44 1/2 in.}

Engraved in the Stafford Gallery.

4 ANDREA SCHIAVONE. 1522 to 1582.

(ANDREA MELDOLLA or MEDULA.)

Christ before Pilate.

This Picture formerly belonged to the Queen of Sweden, and was subsequently in the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 5** G. P. PANNINI. 1691 or 1695 to 1764.
(CAVALIÈRE GIOVANNI PAOLO, or GIAMPOLO, or PANNINI.)
*Interior of a Picture Gallery, in which are introduced views of the principal sites of Rome, and representations of several pieces of antique sculpture; also the Artist and other gentlemen.
Imported from America.
-
- 6** ~~Engraving~~ 33 G. P. PANNINI. 1691 or 1695 to 1764.
(CAVALIÈRE GIOVANNI PAOLO, or GIAMPOLO, or PANNINI.)
*A View of St. Peter's, Rome, with a grand procession of the French Ambassador and his Suite.
Imported from America. — Athenæum, Boston.
-
- 7** GASPAR POUSSIN. 1613 to 1675.
(GASPARD DUGHET, called GASPARD POUSSIN or LE GUASPRE.)
A Landscape intersected by a river.
Engraved in the Stafford Gallery.
Purchased from Mr. Bryan, who bought it in Paris.
-
- 8** GASPAR POUSSIN. 1613 to 1675.
(GASPARD DUGHET, called GASPARD POUSSIN or LE GUASPRE.)
A Landscape, with a view of a fertile valley encompassed by hills.
Engraved in the Stafford Gallery.
Purchased from Mr. Bryan, who bought it in Paris.
-
- 9** SASSO FERRATO. 1605 to 1685.
(GIOVANNI BATISTA SALVI.)
*Head of the Madonna.
Another copy, with the hands shown, is in the National Gallery. It is there called "The Madonna in Prayer."
-
- 10** LODOVICO CARRACCI. 1555 to 1619.
The Marriage of St. Catherine in the presence of St. Jerome—after Correggio.
A Copy of the celebrated picture at Parma.
Engraved in the Stafford Gallery.
From the Orleans Collection.

- 11** *Pl. 35.* CLAUDE GELLÉE. 1600 to 1682.

(CLAUDE DE LORRAIN.)

Demosthenes on the sea-shore. The Philosopher is represented pacing a sand bank near the ruin of a beautiful portico, from which the eye looks over a wide expanse of water; two vessels are lying at anchor.

This picture belonged, in 1664, to M. de Bourlemont, and subsequently to Mr. Clarke and the Honourable Edward Bouverie. From the latter gentleman it was purchased by the Duke of Bridgewater.

Engraved in the Liber Veritatis, No. 171, and also in the Stafford Gallery. Described in Smith's Catalogue Raisonné, Part 8, No. 171.

- 12** CONTE CARLO CIGNANI. 1628 to 1719.

The Saviour appearing to Mary Magdalene in the garden; called the "Noli me tangere."

From the Orleans Collection.

Engraved in the Stafford Gallery.

- 13** GUIDO RENI. 1575 to 1642.

The Infant Jesus sleeping on His Cross.

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 14** *Pl. 20 as Leonardo.* LEONARDO DA VINCI. 1452 to 1519.

The Head of a young Female.

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 15** *Pl. 12.* TINTORETTO. 1519 to 1594.
(JACOPO ROBUSTI.)

*Portrait of a Venetian Counsellor.

From the Collection of W. Coningham, Esq.

- 16** GUERCINO. 1591 to 1666.

(GIOVANNI FRANCESCO BARBIERI.)

*Portrait of Beatrice Cenci.

- 17** *Øg. v. pl. 8.* TITIAN. 1477 to 1576.
(TIZIANO VECELLI.)

Diana and her Nymphs interrupted at the Bath by the approach of Actæon.

Vasari, in his "Historia Pittorica," states that this and the picture No. 18 were painted for Philip II. of Spain. They were afterwards in the Collection of Charles I.

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 18** *Øg. v. pl. 9.* TITIAN. 1477 to 1576.
(TIZIANO VECELLI.)

Diana and Calisto.

Vasari, in his "Historia Pittorica," states that this and the picture No. 17 were painted for Philip II. of Spain. They were afterwards in the Collection of Charles I.

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 19** *Ø pl. 7.* TITIAN. 1477 to 1576.
(TIZIANO VECELLI.)

Venus rising from the Sea.

This picture formerly belonged to the Queen of Sweden, and subsequently to the Duke of Orleans; and is known under the title of "La Venus à la Coquille."

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 20** *Ø pl. 25.* PARMIGIANINO. 1504 to 1541.
FRANCESCO MAZZUOLO PARMIGIANO.

(MAZZOLO, MAZZUOLO, MAZZOLI, PARMIGIANINO, &c.)

The Virgin with the Infant Saviour, St. John, and the Magdalen.

From the Collection of Mr. Bryan. Sp. whom pur. by D. of B.
Engraved in the Stafford Gallery.

- 21** LANFRANCO. 1581 to 1648.
(GIOVANNI LANFRANCO called CAVALIÈRE GIOVANNI DI STEFANO.)

The Vision of St. Francis.

Engraved in the Stafford Gallery as the work of L. Carracci.

- 22** SALVATORE ROSA. 1615 to 1673.

*A Riposo.

A remarkable work of the master. (Signed.)

- 23** ~~244~~ ⁹ ANTHONIUS VAN DYCK. 1599 to 1641.

The Madonna with the Infant Saviour. *55 x 40 in.*

There are three repetitions of this fine picture, described in Smith's Catalogue Raisonné, Part 3, No. 263. It has been frequently engraved, and in the Stafford Gallery.

- 24** LODOVICO CARRACCI. 1555 to 1619.

The Marriage of St. Catherine—after Correggio.

Formerly in the possession of the Countess de Foix, and subsequently in the Orleans Gallery.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 25** JOHANN ROTTENHAMER. 1564 to 1623.

Infants dancing in a ring, and others playing music.

From the Collection of the Greffier Fagel.

Engraved in the Stafford Gallery.

- 26** ALESSANDRO TIARINI. 1577 to 1668.

The Holy Family.

This picture is perhaps by Simon de Pesaro.

- 27** ~~244~~ ⁹ GUERCINO. 1591 to 1666.

(GIOVANNI FRANCESCO BARBIERI.) *9'4" x 11'8"*

Abigail meeting David with presents, to appease his anger against her husband Nabal.

This picture was painted for Cardinal A. Barberini, in 1636.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 28** GIOVANNI BATTISTA DA FRANCIA MOLA. 1616 to 1661.

(MOLLO or MOLLY)

St. John Baptizing the Saviour in Jordan.

Engraved in the Stafford Gallery.

29 PALMA VECCHIO. 1480 to 1528.

(JACOPO PALMA.)

A Riposo of the Holy Family, with St. John and the Lamb.

*From the Orleans Collection.**Engraved in the Stafford Gallery.***30** *Pl. 31.* DOMENICHINO. 1581 to 1641.

(DOMENICO ZAMPIERI or SAMPIERI.)

Christ bearing His Cross to Calvary. *33 x 27 1/2 in.**From the Orleans Collection.**Engraved in the Galerie du Palais Royal and Stafford Gallery.**Formerly belonged to the Marquis de Seignelay. - Orleans***31** SEBASTIAN DEL PIOMBO. 1485 to 1547.

The Entombment.

*Supposed to be designed by Michael Angelo Buonarrotti.**Formerly belonged to M. de Bretonvilliers.**From the Orleans Collection.**Engraved in the Galerie du Palais Royal and Stafford Gallery.***32** *Pl 40 as Cambrano.* VELASQUEZ. 1599 to 1660.

(DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.)

*Portrait of a Natural Son of the Duke d'Olivarez, whose history is given in "Gil Blas." *R. T. Sabine 'Semmer exn' 1953(26)**78 x 42 in. Purchased by the Right Honorable Francis Egerton Earl of Ellesmere from the Collection of the Count Altamira.***33** *Pl. 82* PAUL MOREELSE. 1571 to 1638.

(OF MOREELZE, MOREELEN.)

Zacharias with the Infant Saviour in his arms. *5 ed. 1614**Engraved in the Stafford Gallery. 29 1/2 x 24 3/4 in***34** FRANCESCO GESSI. 1588 to 1649.

Madonna—a Head.

Engraved in the Stafford Gallery.

35 *Op. v. Plate 2.* RAPHAEL. 1483 to 1520.

(RAFFAELLO SANZIO.)

The Holy Family. St. Joseph is presenting to the Infant Saviour some flowers. Known as "La Sainte Famille au Palmier." The head of Joseph is said to be a portrait of Bramante, the architect.

Circular, supposed to have been transferred from panel to canvas, but Mr. Redford says that it has not. 40 ins diameter.

This beautiful picture belonged to the Marquis d'Aumont, who sold it to M. Delanoue; it was formerly in the Orleans Collection, having been purchased by the Duke of Orleans from the Collection of M. Tambonceanu.

Engraved by Rousselot; also in the Crozat Gallery, the Galerie du Palais Royal, and Stafford Gallery.

36 *Op. v. Plate 4.* RAPHAEL. 1483 to 1520.

"copy of. Itg in house" (RAFFAELLO SANZIO.)

Madonna, Infant Christ, and St. John. The Virgin is lifting the drapery from the sleeping infant. *27 x 19 ins.*

From the Collection of Sir Joshua Reynolds.

Engraved in the Stafford Gallery.

37 *Op. v. Plate 3.* RAPHAEL. 1483 to 1520.

(RAFFAELLO SANZIO.)

The Holy Family, with the Infant St. John paying homage to the Saviour. *34½" x 24¾"*

This picture, which is known as "La belle Vierge," was painted for the Duke d'Urbino, and successively belonged to the King of Spain, Gustavus Adolphus, and Christina, Queen of Sweden.

Engraved by Pesne, and in the Crozat, the Galerie du Palais Royal, and Stafford Gallery.

From the Orleans Collection.

- 38** *Plate 1.* RAPHAEL. 1483 to 1520.
 (RAFFAELLO SANZIO.)
 The Virgin with the Infant Saviour in her arms. $22^{\frac{3}{4}} \times 22^{\frac{1}{2}}$
Transferred by Hacquin from panel to canvas.
From the Orleans Collection.
Engraved by Romanet; also in the Galerie du Palais Royal
and Stafford Gallery.
Purchased by the Duke of Orleans from M. Rondé, a
Jeweller, to whom it had been transferred by M. de Montarsis,
who had it from the Collection of the Marquis de Seignelay.
-

- 39** FRANCESCO PRIMATICCIO. 1504 to 1570.
 *A Procession of Nymphs.
Waagen attributes this picture to Bazzi (miscalled Razzi),
1473 to 1549.
-

- 40** *Plate 10.* TINTORETTO. 1519 to 1594.
 (JACOPO ROBUSTI.)
 The Descent from the Cross.
From the Orleans Collection. Came from Madrid.
Engraved in the Galerie du Palais Royal and Stafford
Gallery.
-

- 41** *Plate 36* CLAUDE GELLÉE. 1600 to 1682.
 (CLAUDE DE LORRAIN.)

A grand Landscape, in which is introduced the subject of
 Moses beholding the Burning Bush. $44\frac{1}{2} \times 61\frac{1}{2}$

This picture belonged, in 1664, to M. de Bourlemont, and
subsequently to Mr. Clarke and the Honourable Edward Bouverie,
from whom it was purchased, with the Companion, No. 11, by
the Duke of Bridgewater.

Engraved in the Liber Veritatis, No. 161, and in the
Stafford Gallery. Described in Smith's Catalogue Raisonné,
Part 8, No. 161.

- 42** CORREGGIO. 1494 to 1534.
(ANTONIO ALLEGRI.)
The Virgin with the Infant Saviour in her arms.
Transferred from panel to canvas.
From the Orleans Collection, in which it was known under the appellation of "La Vierge au panier."
Engraved in the Galerie du Palais Royal and Stafford Gallery.
Said to be a copy.
-
- 43** *pl. 19* MAZZOLINO DI FERRARA. 1481 to 1530.
*The Circumcision of the Infant Saviour. *12 X 8½*
From the Collection of W. Coningham, Esq.
Pur. 1849.
-
- 44** GUIDO RENI. 1575 to 1642.
*The Virgin seated sewing, attended by Angels.
Engraved.
From the Collection of R. Udney, Esq.
-
- 45** BARTOLOMMEO SCHIDONE. 1560 to 1616.
(SCHEDONE.)
The Virgin instructing the Infant Saviour to read.
From the Orleans Collection.
Engraved in the Galerie du Palais Royal and Stafford Gallery.
Formerly belonged to M. Coypel.
-
- 46** *pl. 39* SPAGNOLETTA. 1588 to 1656.
(JOSEF, or JUSEPE DE RIBERA, called Lo SPAGNOLETTA.)
Christ disputing with the Doctors. *47 x 67 in.*
Formerly in the Collections of the Archdukes Leopold and John of Austria, and subsequently in the Orleans Collection.
Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 47** DOMENICHINO. 1581 to 1641.
(DOMENICO ZAMPIERI or SAMPIERI.)
A Grand Landscape with Fishermen.
From the Orleans Collection.
Engraved in the Galerie du Palais Royal and Stafford Gallery.
-
- 48** *Del. 26.* LODOVICO CARRACCI. 1555 to 1619.
The Dream of St. Catherine.
This picture passed from the Cabinet of M. de Nancré to the Orleans Collection.
Engraved in the Galerie du Palais Royal and Stafford Gallery.
-
- 49** CORREGGIO. 1494 to 1534.
(ANTONIO ALLEGRI.)
*Head of Christ.
-
- 50** PETER VAN LINT. 1570 to 1629.
A Musical Party.
Engraved in the Stafford Gallery.
-
- 51** DOMENICHINO. 1581 to 1641.
(DOMENICO ZAMPIERI or SAMPIERI.)
*The Head of a Female Martyr.
-
- 52** FRANCESCO MILLÉ. 1644 to 1680.
(FRANCOIS MILLET or MILÉ, sometimes called FRANCISQUE.)
A Landscape, adorned with temples and other buildings; in the foreground are females bearing baskets of flowers, offerings to the goddess Flora.
Engraved in the Stafford Gallery.
-
- 53** GUERCINO. 1591 to 1666.
(GIOVANNI FRANCESCO BARBIERI.)
*Saints adoring the Trinity.
A Study on paper for an Altar-piece.

54 PIETRO DA CORTONA. 1596 to 1669.

(PIETRO BERRETTINI or BERETTINI.)

Shepherds adoring, and presenting offerings to the
Infant Saviour.

Engraved in the Stafford Gallery.

55 JOHANN VAN BOCKHORST. 1610 to 1668.

(Called LANGEN JAN.)

The Assumption of the Virgin, the Twelve Apostles
surrounding the vacant tomb.

A Study for an Altar-piece.

Engraved in the Stafford Gallery.

56 JAN BREUGHEL. 1569 to 1625.

*The Conflagration of a City by Night.

57 TITIAN. 1477 to 1576.

(TIZIANO VECELLI.)

Portrait of Pope Clement VII., Giuliano de' Medici, natural
son of Giuliano, brother to Lorenzo de' Medici, and cousin
of Leo X., to whom he succeeded as Pope, after the short
pontificate of Adrian VI., in 1523.

*This portrait is supposed to have been painted at Bologna,
in 1530, with those of other persons of distinction who were
assembled in that city, on the occasion of the interview between
the Emperor Charles V. and Pope Clement VII.*

*Engraved in the Galerie du Palais Royal and Stafford
Gallery.*

From the Orleans Collection.

58 ANNIBALE CARRACCI. 1560 to 1609.

The Infant St. John reposing in a Landscape.

From the Orleans Collection.

*Engraved in the Galerie du Palais Royal and Stafford
Gallery.*

59 GRIMOUX—after MURILLO.

The Saviour when a Youth, represented in the character of a Shepherd, with His hand on the head of a Lamb.

This picture was long supposed to be the original.

Engraved in the Stafford Gallery. (Quarto.)

60 PALMA VECCHIO. 1480 to 1528.

(JACOPO PALMA.)

Portrait of a Doge of Venice.

From the Orleans Collection.

Engraved in the Stafford Gallery.

Has been ascribed to Tintoretto.

61 DOMENICHINO. 1581 to 1641.

(DOMENICO ZAMPIERI or SAMPIERI.)

A Landscape with men fishing, and women washing linen in a stream.

From the Orleans Collection.

Engraved in the Stafford Gallery.

62 *Op. 38* NICHOLAS POUSSIN. 1594 to 1665.

Moses striking the rock. *38 1/2 x 52 1/2*

This picture was painted at Rome for M. Chantelou, and was subsequently in the Orleans Collection.

Engraved by Baudet and Dambrem; also in the Galerie du Palais Royal and Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 8, No. 31.

Formerly in the Collections of M. de Gillher, M. del' Isle Sardière, the President de Bellière, M. de Dreux, and the Marquis de Seignelay.

NICHOLAS POUSSIN. 1594 to 1665.

The following seven pictures, representing the Sacraments, were painted at Rome for M. Chantelou, and purchased by the Duke of Bridgewater from the Orleans Collection.

They are engraved in the Galerie du Palais Royal and Stafford Gallery; also by Andrau Pesne, Dughet, and others, and are fully described in Smith's Catalogue Raisonné, Part 8, Nos. 128 to 135.

63 The Sacrament of Baptism.

64 Confirmation.

65 Marriage.

66 Penance.

67 Ordination.

68 The Eucharist, or Last Supper.

Felibien states that this picture was painted in 1644, and that it was the first done of the set, and the one most esteemed by the artist.

69 Extreme Unction.

70 FILIPPO LAURI. 1623 to 1694.

Bacchus and Satyrs.

Engraved in the Stafford Gallery.

71 EMANUEL DE WITT. 1607 to 1692.

*Interior of a Church in Holland, with figures.

72 BARTOLOMÉ ESTÉBAN MURILLO. 1617 to 1682.

*The Parable of the Rich Man and Lazarus.

A spirited study.

73 ROGER VANDER WEYDEN. 1400 to 1464.

(ROGER OF BRUGES, ROGER OF BRUSSELS, RUGGIERO DEL BRUGGIA,
MAESTRO ROGEL, ROGER DE LA PASTURE, &c.)

*The Descent from the Cross.

74 POLIDORO DA CARAVAGGIO. 1495 to 1543.

(POLIDORO CALDARA.)

The Passage of the Red Sea.

Engraved in the Stafford Gallery.

75 TINTORETTO. 1519 to 1594.

(JACOPO ROBUSTI.)

The Presentation in the Temple.

From the Orleans Collection.

Engraved in the Stafford Gallery.

76 *q. v. 128* ANNIBALE CARRACCI. 1560 to 1609.

St. Gregory at his Devotions, supported by Angels.

This picture was painted for the Cardinal A. M. Salviati, to adorn the Chapel of the Church of St. Gregory at Rome, and was brought to England by Messrs. Day and Cammucini in 1801, who sold it soon after its arrival to Lord Radstock, from whom it was purchased. In order that it might be secretly conveyed out of Italy, a water-colour copy of a picture by Guido Reni was painted over it.

Engraved by Frey, and in the Stafford Gallery.

77 *q. v. 125* TITIAN. 1477 to 1576.

(TIZIANO VECELLI.)

An Allegory of the Three Ages.

Painted for Giovanni di Castelli, or a relative of his.

It subsequently passed through the Collections of the Cardinal of Augsburgh, the Queen of Sweden, and the Duke of Orleans.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

A repetition of this picture may be found in the Borghese Palace at Rome, and another was in the Manfrini Gallery at Venice, and afterwards in the possession of Alexander Barker, Esq., London, subsequently purchased by Sir Wm. Farrer

(See his 1899 cat. p. 29, no. 125 as Giorgione. q. v.)

- 78** ? *Del. 18** PAOLO VERONESE. 1528 to 1588.
as Brissano. (PAOLO CALIARI, CAGLIARI.)

The Judgment of Solomon. * *72 x 105 in*

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- ANDREA DI SALERNO. 1480 to 1545.

(ANDREA SABBATINI.)

The two following pictures were the folding wings of an altar-piece. They were purchased by The Right Honorable Francis Egerton, First Earl of Ellesmere, at Naples, and have since, with the St. Jerome, been put into one frame.

- 79** *Saint Catherine.

- 80** *Saint Rosalie.

- 80A** *Saint Jerome—the centre figure.

- 81** ANNIBALE CARRACCI. 1560 to 1609.

Virgin and Child, with St. Francis adoring the Infant Saviour.

From the Orleans Collection, formerly the property of M. de Launoy.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 82** ALESSANDRO VERONESE. 1582 to 164—.

Joseph and Potiphar's Wife.

Painted on Marble.

This picture formerly belonged to the Duc de Bourbon, and was lastly in the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

(Not shown in the Gallery.)

83 DOMENICHINO. 1581 to 1641.

(DOMENICO ZAMPIERI or SAMPIERI.)

The Vision of St. Francis; the Saint is kneeling in prayer.
From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

Formerly belonged to M. Paillot.

84 ANNIBALE CARRACCI. 1560 to 1609.

St. John pointing to the Messiah, who is seen approaching in the distance.

Formerly in the Collections of the Duke of Parma and M. Paillot, and subsequently in the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

85 *Pl. 23* BALDASSARE PERUZZI. 1481 to 1537.

The Magi adoring, and presenting their offerings to the Infant Saviour. *16½ x 20½ in. Orleans,*

Engraved in the Galerie du Palais Royal and Stafford Gallery.

86 DENIS CALVERT. 1540 to 1619.

(DIONYSIUS CALVAERT, DIONISIO FIAMMINGO.)

THE FOUNDER OF THE CARRACCI SCHOOL.

The Entombment of the Saviour.

87 ANDREA SCHIAVONE. 1522 to 1582.

(ANDREA MELDOLLA or MEDULA.)

The Last Supper.

Copied from the picture by Titian, in Spain.

88 ANNIBALE CARRACCI. 1560 to 1609.

Diana and Calisto.

From the Orleans Collection. Formerly belonged to M. Tamboinceau.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

Waagen asserts this to be one of the most beautiful small works of Domenichino, and not a Carracci.

- 89** *Plate 17.* PARIS BORDONE. 1500 to 1571.

The Holy Family, with St. John the Baptist, reposing in a landscape.

From the Orleans Collection ; formerly in the Collection of the Queen of Sweden.

Engraved in the Stafford Gallery.

- 90** *Pl. 16.* LORENZO LOTTO. 1480 to 1554.

The Virgin and Infant Saviour with Saints.

From the Orleans Collection.

Engraved in the Stafford Gallery.

- 91** SCARSELLINO DA FERRARA. 1551 to 1620.

(IPPOLITO SCARSELLA, called Lo SCARSELLINO.)

Christ discovering Himself to His Disciples at Emmaus.

From the Orleans Collection.

Engraved in the Stafford Gallery.

- 92** FRANCESCO ALBANO. 1578 to 1660.

(Or ALBANI.)

A Riposo. St. Joseph is not seen. An Angel leads the ass.

Engraved in the Stafford Gallery.

From the Orleans Collection.

- 93** *Pl. 32** SALVATORE ROSA. 1615 to 1673.

A View in a wild and mountainous Country. The principal feature is supposed to represent the promontory near the mouth of the Tagus, known to sailors by the name of the Rock of Lisbon. * *24 x 42 1/2 in.*

Formerly in the Collection of the Duc de Praslin, where it was known by the appellation of "Les Augures," or "The Soothsayers."

Engraved in the Stafford Gallery.

- 100** *Pl. 57.* JAN VICTOORS. 1620 to 167—.
(FICTOORS, FICTOOR.)

Tobit giving counsel to his son Tobias, previously to his journey; the youth's mother sits by her spinning-wheel listening.

See Smith's Catalogue Raisonné.

Engraved in the Stafford Gallery.

- 101** *Pl. 29.* ANNIBALE CARRACCI. 1560 to 1609.
Danäe.

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 102** *Pl. 27.* LODOVICO CARRACCI. 1555 to 1619.

The Dead Christ, with the Maries and St. John.

Formerly in the Collection of the Duke of Modena, and subsequently in the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 103** *Pl. 37.* CLAUDE GELLÉE. 1600 to 1682.
(CLAUDE DE LORRAIN.)

A Landscape, in the foreground of which is represented the story of the Metamorphosis of the Apulean Shepherd.

This picture was painted for M. de la Garde, in 1657. It is engraved in the Liber Veritatis, No. 142, and in the Stafford Gallery, and is described in Smith's Catalogue Raisonné, Part 8, No. 142.

- 104** *Pl. 11.* TINTORETTO. 1519 to 1594.
(JACOPO ROBUSTI.)

Portrait of a Gentleman holding open a large book.

From the Orleans Collection.

Engraved in the Stafford Gallery.

- 105** SALVATORE ROSA. 1615 to 1673.

A grand Landscape, in which is introduced the subject of Jacob tending his Flocks.

Engraved in the Stafford Gallery.

Bought by Sir Paul Methven for the Duke of Bridgewater.

- 106** *pl. 13.* TINTORETTO. 1519 to 1594.

(JACOPO ROBUSTI.)

Portrait of a Venetian Gentleman.

Painted in 1583.

Engraved in the Stafford Gallery.

Ascribed to Marietta Tintoretto, 1560 to 1590.

- 107** FILIPPO MONZANI.

Cephalus and Procris.

- 108** ANDREA SCHIAVONE. 1522 to 1582.

(ANDREA MELDOLLA or MEDULA.)

The Marriage of St. Catherine.

Engraved in the Stafford Gallery.

- 109** *pl. 58.* SALOMON KONINCK. 1609 to 166—.

The Philosopher's Study. The interior of a lofty Room, in which is a young man seated at a table perusing a book.

Engraved in the Stafford Gallery. *20 1/2 x 17 1/4 in*

- 110** FRANCESCO MILLÉ. 1644 to 1680.

(FRANCOIS MILLET or MILE', sometimes called FRANCISQUE.)

A Landscape, with Peasants carrying baskets of fruit—Effect of evening.

Engraved in the Stafford Gallery.

- 111** CASPAR NETSCHER. 1639 to 1684.

Vertumnus and Pomona, said to represent the Portraits of the Duchesse de Mazarin and St. Evremond.

Engraved by Boydell, Rhodes, and in the Stafford Gallery.

Noticed in Smith's Catalogue Raisonné, Part 4, No. 50.

112 JAN BOTH. 1610 to 1650.

AND

ANDRIES BOTH. 1612 to 1656.

A Rocky Landscape, with Travellers halting.

Engraved in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 6, No. 101.

113 CORNELIS SCHUT. 1597 to 1655.

AND

DANIEL ZEGHERS. 1590 to 1661.

The Virgin, with the Infant Saviour in her arms, surrounded by flowers.

114 HERMAN SWANEVELT. 1620 to 165—.

A Landscape, with Figures loading a Vessel.

Engraved in the Stafford Gallery.

115 RAMSEY RICHARD REINAGLE. 1775 to 1862.

A Landscape, representing an extensive view over an open country.

Engraved in the Stafford Gallery.

116 JAN TEUNISZ BLANKERHOF. 1625 to 167—.

(Also JAN MAAT.)

A View on the Coast of the Mediterranean during a fresh breeze.

This picture is perhaps by Dubbels.

Engraved in the Stafford Gallery.

117 GUIDO RENI. 1575 to 1642.

*The Assumption, or the Immaculate Conception of the Virgin, attended by Angels.

This beautiful picture came from the Cathedral at Seville. It is said to have been "imported" to Paris by General Sebastiani, and to have been sold by him to M. de la Haute, and by the latter to G. Watson Taylor.

Mrs. Jameson says that it was formerly in the collection of the Prince of Peace, and obtained from Spain by the Chevalier Bourke (Minister at Madrid), who sold it to Mr. G. Watson Taylor.

- 118** GIOVANNI GHISOLFI. 1632 to 1683.
(Or GRISOLFI.)

A magnificent Palace, and other buildings, near a Sea-port.

- 119** GIOVANNI GHISOLFI. 1632 to 1683.
(Or GRISOLFI.)

A View of a Triumphal Arch, and other buildings.

- Op. 115 v. 4 as **
120 SIR JOSHUA REYNOLDS. 1723 to 1792.

*Portrait of a Lady, full length.

*This was purchased as a Portrait of Lady Montague. It has been said to be a Portrait of Mrs. Trecothick. **

- 121** ANTON RAFAEL MENGES. 1728 to 1779.

Portrait of Robert Wood, Esq., the Author of the "Ruins of Palmyra and Baalbec." He accompanied the Duke of Bridgewater in his travels through Italy, and became an Under-Secretary of State.

Engraved in the Stafford Gallery.

- 122** LUDOLPH BAKHUISEN. 1631 to 1708.
(Or BACKHUYSEN.)

A View off the Texel, represented under the effect of a stiff breeze, with a Dutch Coaster and other vessels tacking.

Engraved in the Stafford Gallery. Smith's Catalogue Raisonné, Part 6, No. 117.

- 123** BERCHEM OR BERGHEM. 1620 to 1683.
(NICOLAAS OR CLAAS PIETERSZ.)

An upright Landscape, with Nymphs reposing, a Satyr, and other figures and cattle.

Engraved in the Stafford Gallery, and by Martini and Le Bas. Noticed in Smith's Catalogue Raisonné, Part 5, No. 283.

- 124** *Pl. 67.* GERARD DOU. 1613 to 1675.

* Portrait of himself when about twenty-two years of age. *h. 7x6 in.*

Drawn in Lithography for Smith's Catalogue Raisonné, and noticed in Part 1, No. 97, of that work. Sold by auction at the Hague in 1819.

- 125** *Pl. 64* FRANS VAN MIERIS. 1635 to 1681.

* Portrait of himself when about forty-five years of age. *panel 4½ x 3½ in.*

Formerly in the Collections of M. de St. Victor and the Count Pourtales.

See Smith's Catalogue Raisonné, Part 1, No. 78.

- 126** *Pl. 71* ADRIAN VAN OSTADE. 1610 to 1685.

(ADRIAEN JANSZON VAN OSTADE.) *pld. 1677.*

A Dutch Peasant toasting a health. *panel 6½ x 5½.*

From the Collection of the Duc de Chabot, 1787.

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 1, No. 12.

Formerly in the Collection of the Count de Vence, 1750.

- 127** HENDRIK VAN STEENWIJCK THE YOUNGER. 1580 to 1648.

* Interior of a Church by torchlight, in front of which is a Priest conducting a Lady.

- 128** MICHEL JANSZEN MIEREVELT. 1567 to 1641.

(MIREVELDT, &c.)

Portrait of a Gentleman habited in black figured silk and a full ruff.

Engraved in the Stafford Gallery.

- 129** ADRIAN BROUWER. 1605 to 1638.
 (BRAUWER OF DE BRAUWERE.)
 AND DANIEL ZEGHERS. 1590 to 1661.
 (SEGHERS, &c.)

* A Landscape, representing a broken hilly scene, diversified with a few stunted trees and a cottage.

This production is surrounded by a wreath of fruit and flowers by Zeghers.

Purchased in Russia by the Right Hon. Francis Egerton, first Earl of Ellesmere. The Landscape was considered in St. Petersburg as the work of Rembrandt; but was more probably painted by A. Brouwer.

- 130** ~~1645~~¹⁶⁴⁹* DAVID TENIERS. 1610 to 1694.

A venerable Alchemist occupied at a furnace in his laboratory, and a youth watching him. Dated 1639. * says 1649
From the Orleans Collection. 16 x 20 1/2 in. 82 Smith.

Engraved by Le Bas and Fittler; also in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 3, No. 141.

Formerly in the Collections of M. de la Live de Jully, the Marquis d'Albert, and M. Destouches. 1769.
 1794

- 131** DOMINICUS VAN TOL. 163— to 1676.

An Old Woman with a book in her hands.

Engraved in the Stafford Gallery.

- 132** DOMINICUS VAN TOL. 163— to 1676.

An Old Man reading.

Engraved in the Stafford Gallery.

- 133** THEODOOR VAN THULDEN. 1607 to 1676.
 (TULDEN.)

The Three Magi. A copy after Rubens.

Engraved in the Stafford Gallery.

134 WILLEM VAN DE VELDE THE YOUNGER.*Pl. 110.*

1633 to 1707.

The Engagement between the English and Dutch Fleets in 1666; the former commanded by the Duke of Albemarle and Prince Rupert, and the latter by Admirals de Ruyter and Van Tromp. On the right and front is the "Royal Prince," of 92 guns, commanded by Sir G. Ascough, Admiral of the White, which, while bearing away with the rest of the Fleet to join Prince Rupert, unfortunately struck on the Galloper Sands, and being left by the English Fleet was obliged to strike to the "Gonda," of 64 guns, commanded by Admiral Sweers, to which ship Admiral Van Tromp had shifted his flag during the engagement. A fire-ship is seen bearing down with the "Gonda," and a boat, commanded by Captain Jacques Philip Sweers, is approaching to take possession of the "Royal Prince." *29 1/4 x 41 1/2 in.*

See Smith's *Catalogue Raisonné*, Part 6, No. 219.

Engraved in the Stafford Gallery.

A repetition of this picture, with trifling alterations, occurs in No. 175, on a reduced scale.

Formerly in the Collections of M. Zaanen, M. Geldermeester, and Walsh Porter, Esq.

135*Pl. 105*

JOHN VAN DER HEYDEN. 1637 to 1712.

(Or HEIJDEN.)

A View of a Town in Holland, intersected by a canal with a drawbridge, &c. Figures by Adrian Van De Velde. *panel 18 1/4 x 24 1/2 in.*

Engraved in the Stafford Gallery, and described in Smith's *Catalogue Raisonné*, Part 5, No. 64.

Formerly in the Collection of M. Geldermeester, 1800.

136*Pl. 54.*

REMBRANDT.

1607 to 1669.

(REMBRANDT HARMENSZ VAN RIJN.)

Portrait of a Man—a Study. *panel 8 x 6 1/2 in.*

Engraved in the Stafford Gallery.

See Smith's *Catalogue Raisonné*, Part 7, No. 330.

- 137** *Pl. 70* ARY DE VOYS. 1641 to 1698.

(ADRIAAN, or ARY DE VOIS.)

Portrait of a Student with a book in his hand, *panel $7\frac{1}{4} \times 5\frac{7}{8}$ in.*
Engraved in the Stafford Gallery.

- 138** JOOST VAN CRAESBEECK. 1608 to 166—.

(CRAASBECKE, or GRAASBECK.)

A Peasant dressing a wound in his head.

Engraved in the Stafford Gallery.

- 139** SIR PETER LELY. 1617 to 1680.

Portrait of a Young Lady.

Engraved in the Stafford Gallery, and attributed there to Sir Godfrey Kneller.

- 140** GILLIS VAN SCHAGEN. 1616 to 1668.

The Children's Supper. An Interior, with a young woman nursing a child, a little boy eating porridge, and two other figures.

Engraved in the Stafford Gallery.

This picture is perhaps by Hoogstraeten.

- 141** WILLEM VAN DE VELDE THE YOUNGER.

Pl. 111 1633 to 1707.

The Signal Gun. A Sea View during a calm, and under the aspect of early morning, with a man shrimping and others fishing; sails being hoisted on a ship which is firing a gun. *18 x 8 in.*

Formerly in the Collection of the Prince de Conti, 1777.

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 6, No. 8.

- 142** *Pl. 69* QUIRYN BREKLENKAM. 16— to 16—.

(Or BREKLINKAM.)

The Interior of a Cottage, with an Old Woman using a frying pan. *panel $17\frac{3}{4} \times 15\frac{3}{4}$ in.*

Engraved in the Stafford Gallery.

- 143** *Op. 104.* FRANS DEKKER. 1684 to 1751.

*A River View, with Cottages. $11\frac{1}{4} \times 12$ in.

Formerly in the Collection of George Watson Taylor, Esq.

- 144** ADRIAN VAN OSTADE. 1610 to 1685.

(ADRIAEN JANSZON VAN OSTADE.)

A Lawyer busily occupied in his Study.

The same figure as in the picture No. 177.

- 145** WILLEM VAN DE VELDE THE YOUNGER.

1633 to 1707.

Op. 109.
A Sea View during a Storm, with Ships of War passing a headland, and a small vessel sheltering under its lee. $16\frac{1}{4} \times 15\frac{1}{4}$ in.

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 6, No. 216.

- 146** GASPAR POUSSIN. 1613 to 1675.

(GASPARD DUGHET, called GASPARD POUSSIN or LE GUASPRE.)

A mountainous Landscape, exhibited under the effect of a violent storm.

Engraved in the Stafford Gallery.

- 147** *Op. 84** AELBERT CUYP. **?* 1605 to 1691.

The Piping Herdsman. A Pastoral Scene, representing a meadow with cows, and a herdsman seated, playing on a pipe. $36\frac{3}{4} \times 45$ in.

Engraved in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 5, No. 226.

- 148** *Op. 102.* MEINDERT HOBBEEMA. 1638 to 1709.

*A Watermill and adjacent buildings. *panel* 15×21 in.

From the Collection of M. St. Victor. Paris. 1822.

See Smith's Catalogue Raisonné, Part 6, No. 51.

149 DOMINICUS VAN TOL. 163— to 1676.

The Tired Musician sleeping in his chair.

This picture is perhaps by W. Mieris.

Engraved in the Stafford Gallery.

150 DOMINICUS VAN TOL. 163— to 1676.

An Old Woman with her lap-dog.

Engraved in the Stafford Gallery.

151 GUIDO RENI. 1575 to 1642.

*St. Michael driving down Satan.

152 JACQUES COURTOIS. 1621 to 1676.

(GIACOMO CORTESE, IL BORGOGNONE, BOURGUIGNON.)

A grand Romantic Landscape, with a church on a rock.

Engraved in the Stafford Gallery.

Formerly in Lord Dacre's Collection.

153 *89.5.12.59.* JAN STEEN. 1626 to 1679.

*A School of Boys and Girls. *32 x 42 in.*

From the Collection of the Marquis of Camden.

Engraved in Mezzotinto by V. Green, and described in Smith's Catalogue Raisonné, Part 4, No. 20, and Supplement No. 110.

Formerly in the Collections of M. Lormier and M. Braamcamp, 1771. H. of Camden, 1841.

154 *89.72* ADRIAN VAN OSTADE. 1610 to 1685.

(ADRIAEN JANSZON VAN OSTADE.)

Two Artizans playing at the game of tric-trac, and a third seated by the side of a large casement, smoking his pipe. *panel 13½ x 17½*

Engraved in the Stafford Gallery, and by Fittler. 1776

Formerly in the Collections of Blondel de Gagny, and the Count de Merle, and mentioned by Descamps. X 1783

See Smith's Catalogue Raisonné, Part 1, No. 60.

155 GONZALES COQUES. 1614 to 1684.

(GONZALVE COCZ.)

A Portrait of Frederick, Elector Palatine, styled King of Bohemia.

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 4, No. 28.

156 GONZALES COQUES. 1614 to 1684.

(GONZALVE COCZ.)

Portrait of Elizabeth, Princess Palatine, daughter of James the First, married to Frederick, Elector Palatine, styled King of Bohemia.

Engraved in the Stafford Gallery.

157 SIR GEORGE HAYTER. 1792 to 1871.

*Portrait of The Right Honorable Francis Egerton First Earl of Ellesmere—a replica.

158 BERCHEM OR BERGHEM. 1620 to 1683.

(NICOLAAS OR CLAAS PIETERSZ.)

The Brink of the Ford. An Italian Scene.

Engraved in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 5, No. 281.

159

*The Coming of the Magi to Bethlehem.

160 JOHANN ROTTENHAMER. 1564 to 1623.

The Nativity, and Adoration of the Shepherds.

Engraved in the Stafford Gallery.

161 PIERRE MIGNARD. 1610 to 1695.

("LE ROMAIN.")

The Virgin with the Infant Saviour and St. John.

A copy of "La Belle Jardiniere," by Raphael.

162 CORNELIS VAN POELENBURGH. 1586 to 1667.

(Or POELEMBURG.)

A Landscape, with Nymphs bathing.

*Engraved in the Stafford Gallery.***163 CORNELIS VAN POELENBURGH. 1586 to 1667.**

(Or POELEMBURG.)

A Landscape, with buildings and figures.

*Engraved in the Stafford Gallery.***164 JOHN MOLENAER.**

A large company of Peasants of both sexes, assembled in an Inn, celebrating a village wedding.

*Engraved in the Stafford Gallery.***165 JAN WIJNANTS. 1615 to 167—.**

(And LINGLEBACH.)

A View in a neighbourhood of Haarlem. A gentleman on horseback relieving two beggars.

*Engraved in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 6, No. 21.**Formerly in the Collections of M. Randon de Boisset, M. de Calonne, and M. Marin.**Bought in Holland by Mr. Bryan for the Duke of Bridgewater.***166 *Dis. 73* ADRIAN VAN OSTADE. 1610 to 1685.**

(ADRIAEN JANSZON VAN OSTADE.)

A View in a Village, with peasants regaling and playing at nine-pins. Dated 1676. *16 1/4 x 20 in**Engraved in the Stafford Gallery, and noticed in Smith's Catalogue Raisonné, Part 1, No. 115.**Formerly in the Collection of M. Geldermeester.; 1800***167 *Dis. 16* NICOLAAS MAES. 1632 to 1693.**

(Or MAAS.)

*A Young Woman threading her needle. *panel 15 x 12 in**Described in Smith's Catalogue Raisonné, Supplement, No. 1.*

- 168** *Eng. v. Pl. 53.* REMBRANDT. 1607 to 1669.
(REMBRANDT HARMENSZ VAN RIJN.)

The Prophetess Hannah hearing Samuel repeat his prayers. *16 7/8 x 13 1/4 in.*

This picture has been called Samuel and Eli.

Engraved by Fittler, and in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 7, No. 123.

Formerly in the Collections of De Heer Flines, De Heer Roos, and M. Julienne.

- 169** CORNELIS DUSART. 1660 to 1704.
(Or DU SART.)

A Dutch Village Inn, with boors regaling outside.

Engraved in the Stafford Gallery.

- 170** CORNELIS DUSART. 1660 to 1704.
(Or DU SART.)

The Interior of a Village Inn, with a party of boors smoking and drinking.

Engraved in the Stafford Gallery.

- 171** JAN VAN HUYSUM. 1682 to 1749.

An Assemblage of Flowers, tastefully grouped in a vase.

Engraved in the Stafford Gallery. Smith's Catalogue Raisonné, Part 6, No. 108.

- 172** *Pl. 98.* JAKOB VAN RUYSDAEL. 1630 to 1682.
(Or RUISDAEL.)

*A Forest Scene; a shepherd with his flock passing a rustic bridge over a gentle cascade. *11 1/2 x 15 1/2 in.*

From the Collection of Sir Charles Bagot, Bart.

Formerly in the Collection of the Duc d'Alberg.

See Smith's Catalogue Raisonné, Part 6, No. 172, and Supplement, No. 74.

173 *Op. 12. 55*

REMBRANDT.

1607 to 1669.

(REMBRANDT HARMENSZ VAN RIJN.)

Portrait of a Burgomaster. A venerable man, with a white beard, seated in an arm-chair. *52 x 40 in.*

Engraved by I. de Frey, Finden, and in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 7, No. 280.

Formerly in the Collection of M. Geldermeeester.

Bought in Holland by Mr. Bryan for the Duke of Bridgewater.

174

PETER PAUL RUBENS.

1577 to 1640.

Mercury bearing Psyche in his arms to Olympus.

Engraved by Finden, and in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 2, No. 587, and Supplement, No. 226.

Formerly in the Collections of Count de Fraula and Mdle. Regans.

175

WILLEM VAN DE VELDE THE YOUNGER.

1633 to 1707.

A Naval Engagement between the English and Dutch Fleets, in 1666.

See description of a second picture, representing the same action, No. 134.

Engraved in the Stafford Gallery. Smith's Catalogue Raisonné, Part 6, No. 218.

176

Op. 74

ADRIAN VAN OSTADE.

1610 to 1685.

(ADRIAEN JANSZON VAN OSTADE.)

The Interior of a Village Inn, with a party of boors round a fire, drinking and smoking. *Panel 13½ x 11¾ in. 1800.*

Formerly in the Collections of M. Geldermeeester, and Greffier Fagel, 1801.

Engraved by Taylor, and in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 1, No. 122.

- 177** *Op. 75.* ADRIAN VAN OSTADE. 1610 to 1685.
(ADRIAEN JANSZON VAN OSTADE.)

A Lawyer in his Study, perusing a Deed, while his anxious client stands by his side with a present of game. Dated 1671. *panel 13½ x 11¾*

Formerly in the Collection of Greffier Fagel, 1801.

Engraved in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 1, No. 132.

The same figure as in No. 144.

- 178** *Op. 50.* JAN FYT. 1609 to 1661.

A Mastiff Dog chained to his Kennel. *Cust. no. 50.*

2x: Engraved in the Stafford Gallery. 21½ x 24½.

Desenfans

- 179** *Op. 41 as 'Spanish Set.'* VELASQUEZ. 1599 to 1660.

(DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.)

*Portrait of Himself. *29½ x 21¾ in.*

- 180** GUILLIAM VAN HERP. 1614 to 1677.
(GERARD VAN HARP.)

A Company of Seven Persons assembled in a room, momentarily resting from playing the violin and flageolet; a boy with a dog is at the door.

Engraved in the Stafford Gallery.

- 181** GUILLIAM VAN HERP. 1614 to 1677.
(GERARD VAN HARP.)

A Company of Persons regaling.

Engraved in the Stafford Gallery.

- 182** *Op. 77.* ISAAC VAN OSTADE. 1621 to 1649.

Travellers halting with their horses at a country inn; among them are a lady and gentleman on horseback. *panel 23½ x 32¾ in.*

Engraved in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 1, No. 39. Engraved also by Wright.

183 *DN 78* ISAAC VAN OSTADE. 1621 to 1649.

A Village Merry-making. A View in a Village, with peasants regaling at a country inn. *panel 20 x 29 $\frac{3}{4}$ in*

Engraved in the Stafford Gallery, and by Finden. See Smith's Catalogue Raisonné, Part 1, No. 40.

184 JAN WILDENS. 1580 to 1653.

A richly wooded Landscape, intersected by streams of water, and enlivened by figures.

Engraved in the Stafford Gallery.

185 TILBORCH. 1625 to 1678.

(EGIDIUS or GILLES VAN TILBORCH.)

A Numerous Assembly of Persons celebrating a Village Wedding.

In this chef-d'œuvre of the Artist he has introduced his own portrait, with those of his wife and child; they are represented standing in front.

Engraved in the Stafford Gallery.

186 *Dq v H. 56*. REMBRANDT. 1607 to 1669.

(REMBRANDT HARMENSZ VAN RIJN.)

Portrait of Himself, when about fifty years of age. *30 x 25 in.*

Engraved by Lewis, and in the Stafford Gallery. Smith's Catalogue Raisonné, Part 7, No. 204.

Formerly in the Collection of the Countess of Holderness.

187 *D* REMBRANDT. 1607 to 1669.

(REMBRANDT HARMENSZ VAN RIJN.)

Portrait of a Lady of fair complexion, elegantly attired, with jewels and a rich point lace kerchief. *27 $\frac{3}{4}$ x 21.*

Engraved in the Stafford Gallery. Smith's Catalogue Raisonné, Part 7, No. 507.

Formerly in the Collections of the Comte de Merle, and M. Destouches. 1784.

- 188** *Op. v. pl. 97.* JAKOB VAN RUYSDAEL. 1630 to 1682.
(Of RUISDAEL.)

*The Charcoal Burners. A Landscape, representing a wild, romantic scene, with a rushing stream of water in front, and some figures on the skirts of a forest charring wood. *24 x 28 1/4 in.*

Purchased by The Right Honorable Francis Egerton, First Earl of Ellesmere, from the Collection of G. Watson Taylor, Esq. Formerly in the possession of M. Lapeyriere, and from the Collections of M. Trouard and the Count du Vaudreuil.

Described in Smith's Catalogue Raisonné, Part 6, No. 194.

- 189** *Op. v. pl. 88.* AELBERT CUYP. 1605 to 1691.

A Landscape, with a grove of trees, near which are a lady and gentleman on horseback in conversation with peasants.

Formerly in the Calonne Collection, 1735. Panel 17 x 21 1/2 in.

Engraved in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 5, No. 227.

- 190** JAN WIJNANTS. 1615 to 167—.
(And ADRIAEN VAN DE VELDE.)

A Landscape, intersected by a winding road, in which are a man and woman driving cattle.

Engraved in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 6, No. 60.

Formerly in the Collection of M. Geldermeeester.

Bought in Holland by Mr. Bryan for the Duke of Bridgewater.

- 191** *Op. pl. 60.* JAN STEEN. 1626 to 1679.

The Itinerant Fishmonger. A Group of five figures at the door of a house, among whom is a man selling fish. *21 x 16 1/2 in.*

Engraved in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 4, No. 177.

Cust. no. 60.

- 192** *Oil. 48.* DAVID TENIERS. 1610 to 1694.

Peasants celebrating a Village Marriage. The jovial party consists of about thirty-four persons assembled in the open court of a country inn; a couple are dancing. *25½ x 35½ in.*

Engraved by Fittler, and in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 3, No. 663.

- 193** JAN BOTH. 1610 to 1650.

(And C. POELENBORCH.)

A Landscape, with the Ruins of a brick gateway, and youths bathing in a river.

Engraved in the Stafford Gallery. See Smith's Catalogue Raisonné, Part 6, No. 27.

- 194** *Oil. 61.* GABRIEL METSU. 1630 to 1667.

A Mounted Cavalier halting at the door of a mansion, and receiving a glass of wine from the lady of the house; at the same time a domestic holds his horse. *26 x 20 in.*

Engraved in the Le Brun and Stafford Galleries.

Formerly in the Lubbeling Collection at Amsterdam, and in the Collection of M. Wretson; and described in Smith's Catalogue Raisonné, Part 4, No. 38.

- 195** MELCHIOR DE HONDEKOETER. 1636 to 1695.

(Or D'HONDECOETER.)

Domestic Poultry and other Birds.

Engraved in the Stafford Gallery.

- 196** WILLEM VAN DE VELDE THE YOUNGER.

Oil. 112. 1633 to 1707.

The Rising of the Gale. A View off the Entrance to the Texel. A grand Sea View, exhibited under the effect of stormy weather, and a rolling sea. In front is a large Dutch packet, the sea breaking over her bows. Men-of-war and other vessels.

Engraved by Fittler, and in the Stafford Gallery. Smith's Catalogue Raisonné, Part 6, No. 135.

Formerly in the Collections of Madame Baeker, MM. Van Locquet, and Mr. Hope.

- 197** *Op. 95.* JAKOB VAN RUYSDAEL. 1630 to 1682.
(Or RUISDAEL.)

A View of the Old Gate of Amsterdam, representing a sluice and its dykes, surmounted with buildings and a windmill, a man walking across a bridge of boards.

Engraved in the Stafford Gallery. Hd

See Smith's Catalogue Raisonné, Part 6, No. 135.

- 198** *Op. 95. Pl. 50.* TERBURG. 1617 to 1681.
(GERARD TER-BORCH.)

*Paternal Instruction. An Interior with two ladies and a gentleman. *[David] sale, Xies 27.5.1820 (#12) 210 gms Steenk Werkely (52) * 6 1/2 in 17.7.1819*

From the Collection of Lord Wharncliffe.

Engraved by Vaillant and by Wille, and described in Smith's Catalogue Raisonné, Part 4, No. 4; and Addenda to Supplement, No. 30. Hd G. 188.

Formerly in the Lubbeling Collection, and in the Collections of M. Beaujon and M. Proley.

- 199** FRANZ SNYDERS. 1579 to 1657.

Two Dogs stealing from a basket of provisions, fruit, &c.

Engraved in the Stafford Gallery.

- 200** *Op. 85.* AELBERT CUYP. 1605 to 1691.

A large Landscape, with a meadow, in which are cows, horses, ducks, and geese. Under a cluster of trees on the left is a woman milking a cow. *54 x 69 in.*

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 5, No. 225.

- 201** ADAM PIJNACKER. 1621 to 1673.

(Sometimes erroneously called ADRIAN.)

A Wild Mountainous Country, with a cascade of water rushing down the hills, and flowing to the front; with a bridge, a ruined bridge and ford, and figures.

Engraved in the Stafford Gallery.

Supplement to Smith's Catalogue Raisonné, No. 9.

202 ^{9-5.} *OK. 47.* DAVID TENIERS. 1610 to 1694.

A Village Kermess. The festive scene is composed of about seventy-six persons, assembled in the court of a country inn; a couple are dancing to the music of a bass-viol and a violin, the latter played by a young man on a tub. *25x28½*

Engraved by Le Bas under the title of "Les Accords Flamands"; also by Finden, and in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 3, No. 663. 662.

203 ^{9-5.} *OK. 76.* ADRIAN VAN OSTADE. 1610 to 1685.

(ADRIAEN JANSZON VAN OSTADE.) *panel 17½x15½*

Dutch Courtship. A female leaning on the half-door of a house, listening attentively to the conversation of a peasant.

Formerly in the Collections of M. Brancamp, Prince de Conti, the Duc de Chabot, Le Brun, and Helsleuter, 1802.

Engraved by Fittler, and in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 1, No. 30.

204 ANTHONIUS VAN DYCK. 1599 to 1641.

*Portrait of William Herbert, Earl of Pembroke.

205 WILLIAM DOBSON. 1610 to 1646.

*Portrait of Cleveland the Poet.

206 KAREL DU JARDIN. 1625 to 1678.

Travellers with Laden Mules fording a shallow river between mountains; the effect of a fine summer's evening.

Engraved in the Stafford Gallery.

Described in Smith's Catalogue Raisonné, Part 5, No. 108.

Formerly in the Collections of M. de Calonne, M. Hemskirk, and I. Davenport, Esq.

- 207** *Oil 86.* AELBERT CUYP. 1605 to 1691.

A Landscape, with the ruins of the Castle of Koningsvelt on the right; on the opposite side are travellers at an inn; a fine evening effect. *panel 18 $\frac{1}{4}$ x 18 $\frac{3}{4}$ in.*

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 5, No. 62.

Formerly in the Collection of M. Danser Nyman, Amsterdam March 1798.

- 208** *Oil 83.* PAULUS POTTER. 1625 to 1654.

Three Oxen in a meadow, one of which is lying down near an old willow tree. Dated 1650. *panel 10 $\frac{1}{2}$ x 11 $\frac{5}{8}$ in.*

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 5, No. 23.

- 209** BERCHEM OR BERGHEM. 1620 to 1683.
(NICOLAAS OR CLAAS PIETERSZ.)

The Heath. A Landscape with cattle and figures; a woman on an ass, another on foot, and a man driving cows.

Engraved by Aliamet, and in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 5, No. 202.

- 210** CLAUDE JOSEPH VERNET. 1714 to 1789.

A View on the Coast of Naples, with fishermen and other figures; a calm and foggy morning.

Engraved in the Stafford Gallery.

- 211** CLAUDE JOSEPH VERNET. 1714 to 1789.

A View from the Shore, looking seaward, during a violent storm and shipwreck.

Engraved in the Stafford Gallery.

- 212** **BERCHEM OR BERGHEM.** 1620 to 1683.
 (NICOLAAS OR CLAAS PIETERSZ.)

Returning Home in the Evening. A grand Landscape, with a woman on a mule, and other peasants and cattle passing by the side of a rocky mountain, clothed in part with trees.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 5, No. 282.

- 213** **DAVID TENIERS.** 1610 to 1694.

Peasants playing at Bowls in the Court-yard of a Cottage.

Engraved by Fittler, and in the Stafford Gallery.

Noticed in Smith's Catalogue Raisonné, Part 3, No. 661.

- 214** **WILLEM VAN MIERIS.** 1662 to 1747.

The Violin Player. A Musician, richly habited in the costume of the period, seated at a table, apparently giving orders to a young woman.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 1, No. 22, and Supplement, No. 27.

Formerly in the Collection of P. Locquet.

- 215** **DAVID TENIERS.** 1610 to 1694.

A Party of Boors playing at Cards in a Cottage, and two others near a fire in the background.

Engraved by Fittler, and in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 3, No. 502.

- 216** *Pl. 89.* **AELBERT CUYP.** 1605 to 1691.

The landing of Prince Maurice at Dort, with a representation of that city, and the numerous vessels assembled on the occasion, during a fine summer's morning. *45 x 65 1/2 in.*

Formerly in the Collection of M. Van Slingelandt, of Dort, 1786.

Engraved by Fittler, and in the Stafford Gallery.

Described in Smith's Catalogue Raisonné, Part 5, No. 12.

217 *Op. 62* GABRIEL METSU. 1630 to 1667.

A Woman at her Stall, with fish and fruit. *panel $7\frac{3}{4} \times 6\frac{1}{2}$ in*
Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 4, No. 59.

Formerly in the Collection of M. Geldermeester.

218 DAVID TENIERS. 1610 to 1694.

The Interior of a Village Inn, with a party of boors drinking and gaming; two are in front smoking, and four more are playing at cards in the background.

Engraved by Fittler, and in the Stafford Gallery, and noticed in Smith's Catalogue Raisonné, Part 3, No. 664.

219 *Op. 65* FRANS VAN MIERIS. 1635 to 1681.

A Lady in her morning dress, seated at her toilet, tying a cap under her chin. *panel $8\frac{3}{4} \times 6\frac{1}{2}$ (enlarged to $10\frac{3}{4} \times 8\frac{3}{4}$)*
Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 1, No. 51.

Formerly in the Collection of M. Geldermeester, 1800.

220 ADRIAN VAN DE VELDE. 1635-6 to 1672.

A Meadow in which are two cows and a sheep; a woman is milking one of the cows.

Engraved in the Stafford Gallery, by Scott.

Smith's Catalogue Raisonné, Part 5, No. 61.

Formerly in the Collections of M. Destouches, and the Countess of Holderness.

221 EGLON HENDRICK VAN DER NEER. 1643 to 1703.

The Juvenile Drummer and his companions.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 4, No. 19.

- 222** *Oil 49* * ADRIAN BROUWER. 1605 to 1638.
(BRAUWERER, DE BRAUWERE.)

A Company of Boors singing. * *S. & d. - 1633. Panel 11x9 in.*
Engraved in the Stafford Gallery.

- 223** *Oil 79.* CORNELIS PIETERSZ BEGA. 1620 to 1664.

Interior of a Cottage, with a woman nursing a child, and two other persons near her. *17½ x 15¾ in.*

From the Collection of the Greffier Fagel.

Engraved in the Stafford Gallery.

- 224** GONZALES COQUES. 1614 to 1684.
(GONZALVE COCZ.)

*Portrait of David Teniers, habited in black.

From the Collection of G. Watson Taylor, Esq.

Smith's Catalogue Raisonné, Part 4, No. 28.

- 225** ANTHONIE WATERLO. 1609 or 1610 to 167—.
(Or WATERLOO.)

A Road through a Wood, with a cottage and figures, and a view of distant hills through an opening in the trees.

Engraved in the Stafford Gallery.

- 226** PIETER WOUWERMAN. Died 1683.

A Horse Fair.

Engraved in the Stafford Gallery.

- 227** JAN WIJNANTS. 1615 to 167—.
(And ADRIAEN VAN DE VELDE.)

A Landscape, presenting a hilly site, with figures and cattle; a woman crossing a bridge of planks placed over a small stream.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 6, No. 12.

Bought in Holland by Mr. Bryan for the Duke of Bridgewater.

- 228** *Apr. 90.* THEODORE STOOP. 1610 to 1686.
 Travellers halting in a barren Landscape. *panel 16½ x 22 in.*
Engraved in the Stafford Gallery.
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- 229** PIETER WOUWERMAN. Died 1683.
 The Disasters of War. Amidst a scene of carnage is an armed soldier on horseback pursuing two flying peasants.
This picture more resembles Hughtenburg, to whom it has been ascribed.
Engraved in the Stafford Gallery.
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- 230** JOHN VAN HUCHTENBURG. 1646 to 1733.
 (Or HUGHTENBURGH.)
 A Rencontre of Cavalry.
Engraved in the Stafford Gallery.
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- 231** GERARD DOU. 1613 to 1675.
 A Woman at an arched window, selling herrings to a young girl.
Engraved in the Stafford Gallery.
Smith's Catalogue Raisonné, Supplement, No. 17.
Purchased in Holland by Mr. Bryan for the Duke of Bridgewater.
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- 232** JAN ASSELIJN. 1610 to 1660.
 (Or ASSELIN, KRABBETJE.)
 A View on the Tiber, with the Ponte Molle. Cattle and figures preparing to ford the river.
Engraved in the Stafford Gallery.
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- 233** CASPAR NETSCHER. 1639 to 1684.
 An Interior, with a company of two ladies and a gentleman; one of the former is washing her hands in a silver salver, held by a page.
Engraved by Rhodes, and in the Stafford Gallery.
See Smith's Catalogue Raisonné, Part 4, No. 51.

- 234** JOHANN HEINRICH ROOS. 1631 to 1685.
Cattle and Sheep crossing a stream in a fine landscape.
Engraved in the Stafford Gallery.
-

- 235** *Dir. 87* AELBERT CUYP. 1605 to 1691.
A View of the Ruins of Koningsvelt in Holland, situated
in a barren country. In front are a gentleman on horseback,
and a herdsman keeping cows. *17³/₄ x 30¹/₄ in.*
This picture is perhaps by Jan Van Strij.
Engraved in the Stafford Gallery.
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- 236** ARNOLD VANDERNEER. 1603 to 1677.
(AERT AERNOUT VAN DER NEER.)
A View in Holland by Moonlight, near a small hamlet;
with cows and a rustic bridge.
Engraved in the Stafford Gallery.
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- 237** WILLIAM DOBSON. 1610 to 1646.
A Head of Charles I.; a spirited study.
Engraved in the Stafford Gallery.
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- 238** ABRAHAM JANSSENS. 1575 to 1632.
The Interior of a Kitchen, with a woman scouring a pot.
This picture is probably by Slingelandt.
Engraved in the Stafford Gallery.
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- 239** JACOBUS VAN ARTOIS. 1613 to 1684.
(ARTOIS or JACQUES D'ARTHOIS, and TENIERS.)
*A Woody Landscape, with a group of figures in con-
versation in the foreground.
-

- 240** LUDOLPH BAKHUISEN. 1631 to 1708.
(Or BACKHUYSEN.)
A View on the River Y near Amsterdam; two merchant-
men in full sail, and other vessels of different descriptions.
Engraved in the Stafford Gallery.
See Smith's Catalogue Raisonné, Part 6, No. 116.

Dipl. 91. v.v. **241** PHILIPS WOUWERMAN. 1614 to 1668.

*The Field of Battle; a repulse of cavalry by infantry formed in squares. *35½ x 57 in.*

From the Collection of Cardinal Fesch.

Dipl. 63 **242** GABRIEL METSU. 1630 to 1667.

A Lady caressing a little Spaniel Dog. *panel 15½ x 12¾ in.*
Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 4, No. 4.

243 BERCHEM OR BERGHEM. 1620 to 1683.

(NICOLAAS OR CLAAS PIETERSZ.)

The Bridge and Hawking Party. A View over an open flat country, covered in part with water, and crossed by a long bridge, with a hawking party and other figures, and cattle. Effect of a fine summer's evening.

Formerly in the Collections of M. Van Slingelandt and M. de Calonne.

Engraved in the Stafford Gallery, and described in Smith's Catalogue Raisonné, Part 5, No. 84.

Dipl. 91. v.v. | R. 68 **244** GERARD DOU. 1613 to 1675.

The Interior of a Study, in which the Artist has introduced his own portrait when young, sitting near a table, and playing the violin. Arched window. *panel 12 x 8¾ in.*

A perfect specimen of the Master.

Engraved by Finden, Matan, and others; also in the Stafford Gallery, and fully described in Smith's Catalogue Raisonné, Part 1, No. 102.

Many years in possession of the family of Mr. Ladbroke, of Portland Place.

245 ANNIBALE CARRACCI. 1560 to 1609.

Christ on the Cross.

From the Orleans Collection.

Engraved in the Stafford Gallery.

246 JOHN VAN OS. 1744 to 1808.

A Rich Assemblage of Fruit and Flowers, tastefully grouped in a vase, and on a marble slab.

Engraved in the Stafford Gallery.

247 *Op. 96* JAKOB VAN RUYSDAEL. 1630 to 1682.

(Or RUISDAEL.)

A Landscape, composed of a hill clothed with trees, and a river in which some men are fishing. *18 1/4 x 24 3/8 in.*

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 6, No. 203.

248 *Op. 46* DAVID TENIERS. 1610 to 1694.

A View in Flanders during the winter, with numerous figures. *27 1/4 x 27 1/4.*

Engraved by Laurent, and in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 3, No. 603.

249 ALEXANDER KEIRINCKX. 1600 to 16—.

(And C. POELEMBOG.)

A woody Sylvan Scene, with nymphs.

Engraved in the Stafford Gallery.

250 JOHN WYCK. 1640 to 1702.

(JAN WIJCK.)

The result of War. Cavalry in pursuit. Soldiers stripping the slain and killing the wounded.

Engraved in the Stafford Gallery.

251 JOSEPH MALLORD WILLIAM TURNER.

1775 to 1851.

Op. 113.
A Marine View, under the effect of squally weather and a heavy rolling sea. Three Dutch fishing boats are near the front, and some ships of war appear in the distance. *60 x 84 1/2 in.*

Engraved in the Stafford Gallery.

This picture was painted at the beginning of the 19th century as a Companion to the picture by William Vandervelde, No. 196 in the Collection.

- 252** HENDRIK VAN STEENWILCK THE YOUNGER. 1580 to 1648.

AND

- THEODOR VAN THULDEN. 1607 to 1676.

(TULDEN.)

The Interior of a Church at Antwerp, richly adorned with pictures and statues, represented during the performance of mass, at a small altar on the right of the middle aisle.

Engraved in the Stafford Gallery.

- 253** DAVID TENIERS THE ELDER. 1582 to 1649.

The Pedlar. On the left is a peasant with a basket at his back, approaching a house, at the door of which stands a woman.

Said by Waagen to be the work of Teniers the Younger.

Engraved in the Stafford Gallery, signed "D. T."

See Smith's Catalogue Raisonné, Part 3, No. 660.

- 254** *See Pl. 106.* JAN VAN DER CAPELLE. 1630 to 16—. (OF KAPELLE.)

Signatures, 1650 to 1680.

A View on a River in Holland, with boats at anchor, and a ferry. *panel 28 3/4 x 42 1/4 in.*

Engraved in the Stafford Gallery.

- 255** *see Pl. 93.* PHILIPS WOUWERMAN. 1614 to 1668.

A Landscape, with a hawking party and their attendants.

From the Collection of Captain Baillie.

Engraved in the Stafford Gallery, and by Scott.

Smith's Catalogue Raisonné, Part 1, No. 414, and Supplement, No. 192. ?

D/R. 103

256 MEINDERT HOBBERMA. 1638 to 1709.

The Wood-Cutters. A Landscape, with cottages among clusters of trees, and a church tower. Some men near a hovel are occupied with bundles of reeds. The effect of a fine summer's day pervades the scene. *panel 14 x 31 1/4 in.*

Engraved by Landseer, and in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 6, No. 2.

Formerly in the Collection of M. Danser Nyman.

257 MEINDERT HOBBERMA. 1638 to 1709.

The Travellers. A Landscape, with a horse and cart, and a halt of travellers near the confines of a wood.

Engraved in the Stafford Gallery.

This picture is attributed to Ruysdael in Smith's Catalogue Raisonné, Part 6, No. 317, and by Waagen. The figures are by Philips Wouwerman.

258 WILLEM VAN DE VELDE THE YOUNGER.

1633 to 1707.

A Sea View off the Dutch Coast during a fresh breeze. A fishing boat in front, and two ships of war in the middle distance.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 6, No. 217.

259 D/R. 114 SIR JOSHUA REYNOLDS. 1723 to 1792.

*Lord and Lady Clive, with a child and a Hindoo nurse.

260 D/R. 105. SIMON DE VLIET. 1600 to 1660.

A View off Scheveningen, with shipping and figures. *panel*

Engraved in the Stafford Gallery.

21 x 38 in.

261 FRANS VAN MIERIS, JNR. 1689 to 1763.

An Interior, with a woman scouring a pot on a cask, and a child standing by her.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 1, No. 53.

Formerly in the Collection of M. Geldermeeester.

- 262** WILLEM VAN DE VELDE THE YOUNGER. 1633 to 1707.

A View of the entrance to the Brill River during a light breeze, with a smack in front.

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 6, No. 220.

- 263** PIETER CORNELISZ VAN SLINGELANDT. 1640 to 1691.

The Interior of a Kitchen, with three figures, a cat playing with a mouse, and a great variety of culinary utensils.

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 1, No. 12.

Bought in Holland by Mr. Bryan for the Duke of Bridgewater.

Formerly in the Collections of Brancamp, M. Marin, and Geldermeester.

- 264** PETER PAUL RUBENS. 1577 to 1640.

Saint Theresa on her knees before the Saviour, interceding for the delivery of souls from Purgatory.

Engraved in the Stafford Gallery, and by Bolswert.

See Smith's Catalogue Raisonné, Part 2, No. 75.

- 265** CORNELIS DE HEEM. 1630 to 1692 or later.

A Variety of Fruit and other objects grouped on a table.

Engraved in the Stafford Gallery.

[*"J. D. De Heem" on the frame.*]

- 266** ~~Dir.~~ ¹⁶³⁰ JAKOB VAN RUYSDAEL. 1630 to 1682.
(Or RUISDAEL.)

A Bird's-eye View of a Country in the neighbourhood of Haarlem. *16 3/8 x 19 7/8 in.*

Engraved in the Stafford Gallery.

See Smith's Catalogue Raisonné, Part 6, No. 202.

267 TILBORCH. 1625 to 1678.

(EGIDIUS OF GILLES VAN TILBORCH.)

Peasants regaling at an Ale-house door.

*Engraved in the Stafford Gallery.***268** JAN WIJNANTS. 1615 to 167—.

(And LINGLEBACH.)

The Anglers. A rural and sequestered scene, with a sedgy brook.

*Engraved in the Stafford Gallery.**See Smith's Catalogue Raisonné, Part 6, No. 121.***269** *Pl. 101.* JAKOB VAN RUYSDAEL. 1630 to 1682.

(Or RUISDAEL.)

*A Landscape, with towers, represented under the aspect of a cloudy day; in front are two peasants driving a flock of sheep.

270 PHILLIP VEIT. 1793 to 1877.

*The Two Maries at the Sepulchre.

271 *Pl. 117.* RICHARD WILSON. 1714 to 1782.

The Death of Niobe and her Children; in a grand Landscape.

*Engraved in the Stafford Gallery.**Exhibited with the Society of Arts in 1760.***272** PIERRE MIGNARD. 1610 to 1695.

("LE ROMAIN.")

*A Copy of "The Madonna della Sedia," by Raphael.

273 RICHARD WILSON. 1714 to 1782.

A Landscape, with a river flowing at the base of a high hill; two figures are seated in the foreground.

Engraved in the Stafford Gallery.

274 CORNELIS HUYSMANS. 1648 to 1727.

(Also called HOUSEMAN.)

An agreeable Woody Landscape, enlivened with figures. Two men in the foreground, with a dog, resting. A family party of pedestrians on a road.

Engraved in the Stafford Gallery.

275 CORNELIS HUYSMANS. 1648 to 1727.

(Also called HOUSEMAN.)

A Richly Wooded Landscape, diversified with cattle and figures; a pool in the foreground, and labourers resting.

Engraved in the Stafford Gallery.

276 SORGH. 1621 to 1682.

(HENDRIK MARTENSZOOM ROKES, or ZORG.)

A Village Inn, with Boors drinking and smoking.

This picture is probably by Abshoven, a pupil of Teniers.

Engraved in the Stafford Gallery.

277 *Sp. 116.* THOMAS GAINSBOROUGH. 1727 to 1788.

Cows in a Meadow. *24 X 30 cm*

Engraved in the Stafford Gallery.

278 PIETER VAN DER LEEUW. 1664 to 1704.

A Landscape, with a herd of six cows in a meadow.

Engraved in the Stafford Gallery.

279 FRANCESCO ALBANI. 1578 to 1660.

(OF ALBANO.)

Salamacis and Hermaphroditus.

From the Orleans Collection.

Formerly belonged to the Abbé Descamps.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

(Not shown in the Gallery.)

- 280** *Oil. 81.* FRANS HALS. 1580 or 1581 to 1666.

A Portrait of a Lady wearing a large ruff.

Engraved in the Stafford Gallery.

- 281** JAN WIJNANTS. 1615 to 167—.

(And ADRIAEN VAN DE VELDE.)

A Landscape, with a woman on horseback, and peasants driving cattle on a road.

Engraved in the Stafford Gallery.

Smith's Catalogue Raisonné, Part 6, No. 119.

- 282** *Oil. 92* PHILIPS WOUWERMAN. 1614 to 1668.

A View on the Banks of a Canal, with peasants unloading a hay-cart, and others occupied with horses. *panel 13 3/8 x 16 in.*

Engraved in the Stafford Gallery, and by Scott.

Smith's Catalogue Raisonné, Part 1, No. 417, and Supplement, No. 196.

- 283** PHILIPS WOUWERMAN. 1614 to 1668.

Grooms watering Horses at the foot of a bridge, over which is passing a cart loaded with hay.

Engraved in the Stafford Gallery, and by Scott.

Smith's Catalogue Raisonné, Part 1, No. 418, and Supplement, No. 197.

- 284** *Oil. 107* ARNOLD VANDERNEER. 1603 to 1677.
(AERT ARNOUT VAN DER NEER.)

A View of a Village on the banks of a river, and surrounding country, by moonlight. Fishermen drawing their nets. *18 1/2 x 16 1/2 in.*

Engraved in the Stafford Gallery.

- 285** FERDINAND BOL. 1611 to 1681.

(OR SOME OTHER PUPIL OF REMBRANDT.)

*Oval Portrait of a Lady of dark complexion.

Ascribed to Rembrandt.

- 286** *Del.*
120. PAUL DELAROCHE. 1797 to 1856.
(HIPPOLYTE.)

*The Soldiers of the Parliament offering insults to Charles I. after his Trial.

"After sentence, the king being hurried from their bar, as he passed down the stairs, the common soldiers, laying aside all reverence to sovereignty, scoffed at him, casting the smoke of their stinking tobacco in his face (no smell more offensive to him), and flinging their foul pipes at his feet."—*Extract from Sanders' Pamphlets of Charles I., published in 1660.*

- 287** GAMBARDELLI. *

* Portrait of Lady C. Greville, seated.

- 288** SIR PETER LELY. 1618 to 1680.
(PIETER VAN DER FAES.)

Portrait of the Countess of Middlesex (three-quarter length) seated.

Engraved in the Stafford Gallery.

- 289** JACQUES COURTOIS. 1621 to 1676.
(GIACOMO CORTESE, IL BORGOGNONE, BOURGUIGNON.)

A Conflict of Cavalry.

Engraved in the Stafford Gallery.

- 290** JACQUES COURTOIS. 1621 to 1676.
(GIACOMO CORTESE, IL BORGOGNONE, BOURGUIGNON.)

A Charge of Cavalry near the walls of a fortified town.

Engraved in the Stafford Gallery.

- 291** GASPAR POUSSIN. 1613 to 1675.
(GASPARD DUGHET, called GASPARD POUSSIN or LE GUASPRES.)

A grand Mountainous View near Tivoli (upright).

Engraved in the Stafford Gallery.

- 292** PETER TEMPESTA. 1637 to 1701.
An upright Landscape ; a view of the Fall of Terni.
-

- 293** ^x ~~Ø~~ 1. l. 24 GIULIO ROMANO. 1492 to 1546.
(GIANNUZZI DEI, called GIULIO PIPPI.)

The Nurture of Hercules.

From the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

? [x] *Formerly in the Mantua Collection and in that of King Charles I.*

- 294** ~~Ø~~ 22. ANDREA DEL SARTO. 1487 to 1531.
(ANDREA D'AGNOLO, miscalled VANUCCI.)
*Holy Family—circular. 36 in diameter.
-

- 295** PARMIGIANINO. 1504 to 1541.
FRANCESCO MAZZUOLO PARMIGIANO.
(MAZZOLO, MAZZUOLI, MAZZOLI, PARMIGIANINO, &c.)

Cupid shaping his bow.

This picture was attributed in the description of the Palais Royal to Correggio. It was painted for the Chevalier Bayard. It formerly belonged to the Queen of Sweden, and subsequently to the Orleans Collection.

Engraved in the Galerie du Palais Royal and Stafford Gallery.

- 296** ADRIAEN OR ABRAHAM H. VERBOOM.
(Or VAN BOOM.)

Signatures 1649 to 1663.

A grand Woody Landscape, with figures.

- 297** SCHOOL OF BOLOGNA.

*Tantalus.

(Not shown in the Gallery.)

298 *Op. v. 14*, PAOLO VERONESE. 1528 to 1588.

(PAOLO CALIARI, CAGLIARI.)

Venus bewailing the death of Adonis. *5 1/2 x 6 7/8 in.*

From the Orleans Collection.

Engraved in the Stafford Gallery.

299 LUIS DE VARGAS. 1502 to 1568.

St. John represented sitting on a bank, with a cup in one hand and a cross in the other.

Engraved in the Stafford Gallery.

From the Orleans Collection.

300 FRANCIA (Style of).

St. John Baptizing our Saviour.

301 TITIAN (After).

The Peter Martyr.

An old Copy. The Original, which was in the Church of San Giovanni e Paolo at Venice, was destroyed by fire in 1868.

302 GUERCINO. 1591 to 1666.

(GIOVANNI FRANCESCO BARBIERI.)

Abigail meeting David with presents. A drawing in bistre for the large picture described in No. 27 of the Catalogue.

303 JOHN WYCK. 1640 to 1702.

(JAN WIJCK.)

A Battle Piece. The principal group represents a desperate conflict of Cavalry near the walls of a fort.

304 J. H. FOLEY, A.

*Ino and Infant Bacchus, a marble group.

305 H. DE TRIQUETTI, OF PARIS.

*A Faun and Cupid, a marble group.

306 PARMIGIANINO. 1504 to 1541.

FRANCESCO MAZZUOLO PARMIGIANO.

(MAZZOLO, MAZZUOLO, MAZZOLI, PARMIGIANINO, &c.)

*Head of a Female.

307 ONORIO MARINARI. 1627 to 1715.

Christ holding a globe surmounted by a cross.

*Engraved in the Stafford Gallery.***308** ONORIO MARINARI. 1627 to 1715.

A Madonna.

*Engraved in the Stafford Gallery.***309** *Op. 119.* NICOLAS DE LARGILLIÈRE. 1656 to 1746.

His own portrait.

310 FRANCESCO GESSI. 1588 to 1649.

A Magdalen. A female figure, with a skull and a cross looking up to the sky.

- 311** FRANCESCO GESSI. 1588 to 1649.

The Birth of St John the Baptist.

- 312** HANS H. HOLBEIN THE YOUNGER. 1497 to 1543.

*Portrait of Melancthon. *Dpl. 42 as H. Naler. q.v.*
10½ x 9 in.

- 313** . WM. HOGARTH. 1697 to 1764.

*The Young Artist.

- 314** *Dpl. 21.* GUADENZIO DI FERRARI. 1484 to 1549.

*The Nativity.

- 315** TITIAN (After), by PARTRIDGE.

*Danäe receiving the Golden Shower.

- 316** JOHN S. RAVEN. 1829 to 1877.

*"The Heavens declare the Glory of God."
Exhibited at the Royal Academy, 1876.

- 317** EDWD. F. H. FAHEY.

*A Garden Scene.

- 318** GABRIELLE CARCELLI.

*Regie tombe nella chiesa de S. Lorenzo.

- 319** SIR THOMAS LAWRENCE. 1769 to 1830.
A Mother nursing a Baby. (Unfinished.)
-

- 320** "A. EGERTON." 1792.
Youthful Male and Female Figures, female with palette and brushes, male with drawing instruments.
-

- 321**
A Female Figure nude to the waist, supporting a wine skin on a sturdy infant's shoulder, who is emptying it into the mouth of a recumbent figure. (Frame arched at the top.)
-

- 322** B. BLAKE. Died about 1830.
*Dead Game.
-

- 323**
A Nativity.
-

- 324** JAMES BAKER PYNE. 1800 to 1870.
*A Picture, signed J. B. Pyne, 1846.
-

- 325**
*A Bridge over a Stream.
-

- 326** M. GLASS.
*Portrait of the First Duke of Wellington at an advanced age, with Mr. Algernon Greville.

327 S. BENDIXEN. 1848.

*The Messenger of Peace.

328 MILBOURNE.

*Sea Piece with fishing boats and coast.

329

*An oval Landscape.

330 ROBERT SMIRKE. 1752 to 1845.

*Sweet Anne Page and Master Slender.

331

*Portrait Drawing of the First Earl of Ellesmere.

332

*Portrait Drawing of the First Countess of Ellesmere.

333

The Death of Iphigenia.

334

Madonna and Child, and St. John the Baptist and his Parents.

335

*Unfinished oil painting—A Boy with Figures in the foreground, and a Wood on the left.

336 CORREGGIO (After).

An old copy of the Reading Magdalen

337

An Angel supporting the dead body of Christ, and a Cleric bending over him.

338 (?) ARNOLD,

A Landscape.

339

Large Flower piece—columns, vases, &c.

340

A Female Saint, seated before an open book, turning aside with hands raised in ecstasy ; a dove descending on her head. Scarlet robe, light coloured wimple.

341 PAUL VAN SOMERS. 1576 to 1621.

Portrait of King James I., standing, life size.

342 SIR GODFREY KNELLER. 1646 to 1723.

Portrait of King William III., standing, life size, robed.

343 SIR GODFREY KNELLER. 1646 to 1723.

Portrait of Queen Mary, wife of King William III., standing, life size, robed.

344 ALLAN RAMSAY. 1713 to 1784.

Portrait of Prince Charles Edward Stuart, half length.

345 ALLAN RAMSAY. 1713 to 1784.

Portrait of Clementina Sobiesky, mother of Prince Charles Edward Stuart.

346

Portrait of Sir Richard Grenville when 29 years of age.
(A copy.)

347 ROBERT WALKER. Died 1658.

Portrait of Robert Devereux, Earl of Essex, the Parliamentary General, in armour.

348

Portrait of Queen Mary Tudor. A youthful portrait, with lace-edged ruff, black dress, and handsome jewels and a tiara.

349

Portrait of George Villiers, Duke of Buckingham (full length).

350

Portrait of Sir Robert Cecil.

351

The Earl of Dorset. In robes, with a wand of office. Tudor period.

352

Portrait bust on panel, unframed, oval; on it, "Sir Robert Alexander, a great horseman in Queen Elizabeth's time."

353

BURBAGE.

*The Chandos Portrait of Shakespeare.

Not now in the Collection.

Given to the National Portrait Gallery.

354

Portrait of a Gentleman, in a blue doublet buttoned with pearls, loose brown cloak, white figured necktie, flowing brown wig. Landscape.

355

Portrait. The Lady Elizabeth, daughter of James, Earl of Middlesex, wife to John, Viscount Brackley, afterwards Third Earl of Bridgewater. Amber satin dress, pearl necklace and earrings.

356

*Portrait of the Second Earl of Ellesmere in peer's robes.

357

ALLAN RAMSAY.

1713 to 1784.

A Lady as a Shepherdess, in a blue dress, two lambs in the foreground. Landscape and Cattle.

358

(?) ALLAN RAMSAY.

1713 to 1784.

Full-length Portrait of a Gentleman, in rich brocade, one hand on his hip, the other in his vest, standing.

359 CHARLES ERNEST RODOLPHE HENRI SALEM
LEHMANN. 1814 to 1882.

*Portrait of The Right Honorable Francis Charles Granville Egerton, Earl of Ellesmere.

360 CHARLES ERNEST RODOLPHE HENRI SALEM
LEHMANN. 1814 to 1882.

*Portrait of The Right Honorable Katherine Louisa, wife of The Right Honorable Francis Charles Granville Egerton, Earl of Ellesmere.

361 EDWIN LONG. 1839 to 1891.

*Portrait of The Right Honorable Francis Egerton First Earl of Ellesmere, seated.

362

Portrait of the Lady Anne Churchill, second daughter of John, First Duke of Marlborough, and wife of Charles, Third Earl of Sunderland.

363

Portrait of a Gentleman, half length, looking out of oval, flowing natural hair, peaked beard, lace-edged collar, metal belt, embroidered under-sleeves.

364

Portrait of a female Child, two or three years old, seated under a tree feeding pigeons. Linen under-robe, and a loose lilac-coloured wrapper fastened over one shoulder with jewels. Fair hair.

365

Portrait of a Dying Child (aged two or three) under a coverlet beneath a tree, in antique dress (Stuart period), attended by two cherubs. Landscape; opening clouds, heaven, and cherubs offering a wreath.

366

Portrait of a young male Child in a Landscape, with a hayfork in his hand. Landscape, dog, and three lambs; child's hand on one.

367

Portrait of a Youth and Young Lady, the former in a scarlet laced coat and heavily laced under-coat, the latter in an embroidered dress.

368

Portrait of the Second Earl of Bridgewater as a young man.

369

The Lady Frances Stanley, wife of the First Earl of Bridgewater.

370

Portrait of a Peer in State robes; a marquis' coronet on a table.

371

The Lady Elizabeth Cavendish, wife of the Second Earl of Bridgewater, full length, blue dress, white under-sleeves, orange silk wrapper with string of pearls, pearl necklace and earrings. In background silk brocade. Landscape on right.

372

Portrait of a child (aged four or five) with dog. Charles, Lord Powlet, eldest son of Charles, Earl of Wiltshire, son of Charles, Marquis of Winchester.

373

Portrait of a Lady in a blue dress, three-quarter length, yellow silk wrapper, fair hair ringlets, pearl necklace and earrings, white flowers in both hands, low dress.

374

Portrait of a Lady in orange brown dress (yellow in high lights), frilled white under-garment, blue over-wrap. Hands shown.

(?) Sarah, Duchess of Marlborough.

375

Half-length portrait of a Gentleman in State robes; ducal coronet on a table.

(?) John, Duke of Marlborough.

376

Portrait of Prince George of Denmark, husband of Queen Anne.

377

Portrait of the Princess Sophia Dorothea, only daughter of George I., and afterwards Queen of Prussia.

378

Full-length Portrait of a Young Girl in a blue dress, looped up in front, pearl necklace and earrings.

379

Half-length Portrait of a Gentleman (middle aged), Charles II. period, brown dress, well-marked features.

380

Portrait of a Young Lady, (?) aged 22, low dress, bust only, looking out of oval, orange-red dress faded, white under-sleeves.

381

Portrait of a Young Lady, bust only, looking out of oval, dress faded pink.

382

Half-length Portrait of a Gentleman, in a flowing brown wig, and robe, dark.

383

Bust Portrait of a Young Gentleman looking out of oval; brown dress, lace tie.

384

Bust Portrait of a Lady looking out of oval; reddish brown drapery, rich auburn hair, jewel in front of dark green hat edged with brown.

385 DANIEL MYTENS THE ELDER. 15— to 1656.

Portrait of the Lord Chancellor Ellesmere, seated, three-quarter length.

Engraved in the Stafford Gallery.

386

View from one side of a river with precipitous banks, a castle in the centre, hills behind, boat and figures. Figures also on shore; dark.

498 GIUSEPPE CANELLA. 1788 to 1847.

*Two Views near Paris (in one frame).

499 GIUSEPPE CANELLA. 1788 to 1847.

*Two Views near Paris (in one frame).

500 LUCAS DE HEERE. 1534 to 1584.

*Henry Wriothesley, Second Earl of Southampton, at the age of nineteen, 1566. Coat of Arms and these particulars on the face of the picture.

501 VELASQUEZ. 1599 to 1660.

(DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.)

*Portrait of himself.

502 CORNELIS DE HEEM. 1630 to 1692 or later.

*A Fruit Piece.

503 DENIS DIGHTON. 1792 to 1827.

*Portrait of The Right Honorable Francis Egerton, First Earl of Ellesmere, in the uniform of the Life Guards, in a landscape—water colour. (With glazes).

Signed "Denis Dighton, Military Painter to His Majesty."

504

Portrait of a Young Lady, three-quarter length, light blue dress, dark blue over-wrap. Landscape to the left of the picture.

505

Bust of a Man drinking from an old fashioned wine glass, with his head thrown far back and the glass turned upside down, his right hand supports a decanter.

STATUARY.

(In addition to Nos. 304 and 305.)

506 EMIL WOLFF. 1802 to 1879.

*Female Figure, with cross and tear vase. "Romæ fecit."

507

*Portrait Bust—Mr. Thomas Grenville.

508

THOMAS CAMPBELL.

*Portrait Bust of The Right Honorable Francis Egerton, First Earl of Ellesmere.

509

THOMAS CAMPBELL.

*Portrait Bust of The Right Honorable Harriet Catherine, wife of the First Earl of Ellesmere. "Romæ, 1824."

510

G. C. ADAMS.

*Portrait Bust of Arthur, First Duke of Wellington. "London, 1852."

511

J. A. VAN DER VEN.

*A Madonna. "Roma, 1840."

512

*Jupiter, a Bust.

513

*The Head of the Father in the Laocoon.

514

PATRICK MAC DOWELL.

1799 to 1871.

*A Reading Girl.

515

J. GOTT.

*Ruth. "Rome, 1827."

516

*Marble and Alabaster Bust of a Young Girl.

517

G. C. ADAMS.

*Small Bust of Arthur, First Duke of Wellington. "London, 1848."

518

MATTHEW NOBLE.

1818 to 1876.

*A Bust of Queen Victoria. "London, 1857."

519 THOMAS CAMPBELL.

*A Portrait Bust of Arthur, First Duke of Wellington.
 "1827."

520

*(a) A Tazza.

*(b) A Dog. By J. Gott.

*(c) A Tazza.

521

R. J. WYATT.

*Female Bather. "Romæ fecit."

522

*Bust of Apollo. "Apollon Justiniani."

523

*Bust of Ariadne.

524

WESTMACOTT, JUNR.

*Venus and Cupid—Relief on wall.

525

J. GOTT.

*Nude Female Figure.

526

THOMAS EARLE.

1811 to 1876.

*Bust of a Young Woman.

527

*Female Figure flying and bearing a Youth in her arms,
 wearing a Phrygian cap—Relief on wall.

528

*Wood Carving. A Female Figure with a heart in her
 hand which she is giving to a youth—several Cupids. Painted
 or stained to resemble bronze.

529

*Bronze Equestrian Statuette of Arthur, First Duke of
 Wellington.

530

*Small Bronze Bust of Arthur, First Duke of Wellington.

531

*Three Roman models of marble columns and a tripod from the architectural remains at Rome.

532

A. FEZZI.

*A Boy clasping an eagle round his shoulders. "Roma."
(?) Ganymede or Infant Jove.

533

J. E. JONES.

*Portrait Bust of the Right Honorable Francis Egerton,
First Earl of Ellesmere.

FRESCOES from Cicero's Villa at Tusculum.

534

*Horse's Head, groom's or rider's head below.

535

*Venus and Cupid in a landscape.

536

*Fragment of Scroll and Figure Ornament. A boy playing
pandæan pipes.

537

*Head of Medusa.

538

*A Female Figure leaning on her right elbow, an unstrung
bow in her left hand. A boy in the background.

539

*Five Female Figures. Two playing the game of
talus with pebbles or huckle bones.

540

*A Life-like Portrait.

541

*Head of a Boy with a vine wreath.

542

*An Infant.

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